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Thesis

APPRECIATION UNITS IN ENGLISH LITERATURE

Submitted by

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TABLE OF CONTENTS

I INTRODUCTION

The Problem. This paper is the record of an attempt to bring the theory of teaching for appreciation closer to the practice of teaching literature in the high school. The units here presented are merely suggestive of what may be done in a pleasurable approach to literature, and are the results of planning and experimentation at the ninth grade level.

With the aims and criteria of the appreciation unit in mind, plans were made very carefully, and were carried out with certain modifications suggested by the reaction of the class. The units are given here in modified form, arranged to show the method of teaching more clearly, by indicating what was actually accomplished in every class meeting.

History of Literature in the Schools. Reading for experience and teaching for appreciation are comparatively new ideals in the study of literature. Early teachers aimed at facility in reading, and ability to declaim signalized the good student.# (9:40) What little attention was given the content of selections in readers was centered upon the moral significance of the writing (9:43). When complete literary works finally found a place in the curriculum, they were treated as Latin and Greek works had been, were dissected,

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#The numbers in parentheses refer to corresponding numbers in the bibliography at the end. The number before the colon refers to the book; the number after the colon, to the page.

and were studied as examples of rhetorical style. Knowledge of content, and ability to analyze the mechanics of a book then signalized the good student (9:45). After many years of textual study and teaching, educators began to analyze their methods in the light of the results desired and obtained. They concluded that it is not knowledge of facts, but a change in the attitude or ideas of the reader that is important (37:83). They realized that "Every unit of poetry or prose is a way of thinking, feeling, or acting about something," (11:36) and that the intrinsic worth of experiences gained through reading "is the only valid reason for the reading of literature." (41:17) With the ideal of teaching for "experience through literature" (41:17) so that students might better interpret life (9:158) and see "with those who see most clearly," (4:76-79) (33:357) educators looked about for a new method.

Seeing the success of the appreciation method in the fields of music and the fine arts--the long advocated use of "indirect suggestion" instead of "direct precept" (59)--educators decided that this process should be applied to the teaching of literature (9:272) if the newer aims were to be realized. Thus we have the statement that: "the business of class exercises and study in literature is to cultivate appreciation." (31:184-210)

<u>Definition of Appreciation</u>. We can hardly confine the "appreciation" of literature to that first flash of surprised

comprehension which vanishes with any real learning.(58:203ff.) There are many books "whose worth pupils realize after reading them under the guidance of their (competent) teachers."(41:19) These books are often supremely enjoyable to the pupils who finally learn that reading is not a "passive process." (50:15) (40:358) (56:188)

Neither can we limit "appreciation" to mean only the understanding pleasure of the discriminating, which comes after hard study and long familiarity with a subject. (37:59f.) That would be aiming too high. The capacity to experience and to appreciate must vary with the individual's mental capacity and sensory mode. (15:3) (29:71)

The "appreciation" towards which we can aim is that enjoyment of literature which is brought about by the understanding of the broad meaning of a work (23:6), and the comprehension of the situation of the characters and the psychology of the action (12:525). Any lack of enjoyment must mean lack of appreciation. Students' "lack of pleasure (in reading) is conclusive evidence of their failure to get the experience adequately." (41:18)

<u>Procedure in the Lesson</u>. Many rules for procedure in the lesson in appreciation are too complicated or too rigid to be followed strictly (24:98). The appreciation lesson cannot be set up as a proposition in geometry. The teacher must be ever alert and sensitive to the reactions of the students so that procedure may be varied according to response. Certain simple

"steps" for the teaching of a good appreciation lesson are very helpful. (42:49f.) However, since "steps" seems to connote a particular sequence which, in practice, is often varied, the units here recorded were set up, rather, with three criteria in mind.

A book should be approached in a "recreational mood of curiosity, and not in the way of study and work." (44:143) The teacher should enjoy reading and discussing the book with the student. In emotional situations, there is much of imitative response. Hence, the much quoted half-truth--"Appreciation is caught rather than taught." (27:21) Lively class discussions should replace the dull re-telling of the story, for the "strongest motive for reading arises out of its social value." (60:70) The teacher's role in creating the right approach to the reading (54:191) (27:36) and in illuminating the text with illustrations from life (50:15) is particularly important. The "learning product" should include a favorable attitude (40:317). Pleasure in reading is the first essential for appreciation.

Naturally, certain fundamentals such as vocabulary, or a knowledge of events in a story must be mastered before a book can be enjoyed. Such information as is necessary for understanding should come by way of natural enthusiastic study, and not through any process of drill. Works that are obviously too difficult should be deferred until the students are more mature (1:600). The absence of all force is the second

criterion for the good appreciation lesson.

Individual differences in mental capacity and sensory mode must be recognized (15:3). Time must be allowed for free reading, and students should work as they like on material that appeals to them. The presence of a distinct element of choice is the third criterion of the appreciation lesson.

With these three essentials in mind: pleasure in reading, avoidance of force, and individual choice of activities, four units in appreciation were set up. The books used were those assigned for ninth grade college preparatory reading: The Merchant of Venice, The Odyssey, Silas Marner, and the Tales of a Wayside Inn. After the complete unit of work had been set up, the plans, with variations suggested by the responses of the pupils, were carried out with one class in ninth grade college preparatory English. The units as they appear in this paper are records of what actually occurred during class periods, and are thus legitimately divided into days according to what was accomplished in the literature periods, which were approximately fifty-five minutes in length. This plan is followed in order that an interested reader may see more clearly the day to day happenings in the development of appreciation units.

II THE DEVELOPED UNITS

Unit 1. The Odyssey

Foreword. A few literary masterpieces so transcend the commonplace and so absorb the mind and spirit that one reading leads rather to a return to the original than to the reading of another book of the same calibre. Such a masterpiece is the Odyssey. It has been treated, therefore, as the unique, and such books as were kept available for supplementary reading were those which might clarify the meaning or explain the action of this one great story (12:515). Intensive study was not deemed necessary (56:155). Force of any sort was avoided; free rein was given to individual interests, and a "recreational attitude" toward reading and discussion was encouraged (44:143).

Materials. The materials used in this unit on the Odyssey were few. Each student was provided with a copy of George Herbert Palmer's translation of the Odyssey (45), with a mimeographed plan of work, and with a card on which he was to register his daily reading.# These cards were kept on file in the classroom and were distributed daily for registration of new work completed. Supplementary reading, as well as

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#A copy of the card may be found in the Appendix, Exhibit I.

reading in the Odyssey was registered. Such illustrative material as could be found was collected for display (25:21,23), including pictures of the Greek gods, modern advertisements which recalled the Odyssey, an outline map showing the route of Odysseus, and drawings of Greek boats, houses, and costumes. Books for supplementary reading were reserved in the school library, and were sent to the classroom during free reading periods.# Although certain assignments were given later in order to preserve an element of surprise, each student was presented with a copy of the following general plan of the unit:

General Assignment

The Odyssey of Homer, translated by George Herbert Palmer.

Time: approximately three weeks

I Read the Odyssey as rapidly as you can, with understanding. Record the amount you read daily on your card. Remember that you are reading one of many translations of a Greek epic poem. Later, you may find it amusing to compare versions--George Chapman's (1615) is the earliest translation into English, and Alexander Pope's (1725) is in rhymed couplets.

II While we are reading the story we shall exchange ideas about the strange customs and beliefs of the Achaeans (dress, amusements, food, houses, government, etc.), the interfering gods, the many trials of "wily Odysseus" and the likeness of these legendary people to our own acquaintances and friends.

III Read freely in the books on our book shelf. Record this reading, also.

#For a list of the books used in this unit, see the Appendix, Exhibit II.

IV Copy into your notebook lines or phrases which appeal to you, as well as ideas that are suggested to you by people and incidents in the story or by observations of the author's.

If you finish ahead of your neighbor, here are other interesting opportunities:

I Write down the ideas that some challenging word or phrase brought to your mind.

II Tell why the Odyssey, or an incident in the tale of Odysseus reminds you of a modern story.

III Write about a person whom you saw act as some person in the Odyssey acted.

IV Make a model or a careful drawing of Odysseus' ship, Alcinous' palace, or something else that interests you.

V Find out how myths are connected with nature and natural phenomena--
(Persephone and the seasons--Aurora and the dawn.)

VI Make a short play out of an appropriate incident. (If it's good, we'll produce it.)

VII If you like boats, costume designing or have some other strong interest, ask me for individual suggestions about further reading, writing or modeling. Make your own choice.

Aims. In order to bring about true appreciation of the Odyssey four definite aims were set up:

1. To enjoy the action of the story (41:42f.)
2. To become familiar with the chief gods and heroes of the Odyssey (41:43)
3. To know the intellectual and social life and beliefs of the time (41:61)
4. To recognize the constant universal elements in human nature (41:52)

Procedure. The original plan of work, naturally, was not divided into days. The divisions here recorded were made after classes had been held. The report which follows is more like a log book than a lesson plan, since it notes what actually occurred in the course of class meetings.

First Day. Copies of Palmer's Odyssey were distributed, along with mimeographed study plans and cards on which reading was to be registered. The teacher explained that all reading, whether in the Odyssey or in other related works, was to be listed, and suggested that some students might be able to read much more than others.

Then the class looked through the study plan, and commented upon various types of individual work which might be done. They examined their copies of the Odyssey, noting the pronouncing vocabulary and other helps, and the teacher made a few introductory remarks like the following:

Introduction

The Odyssey is a book of adventure, the story of the trials of a hero returning from war. The tale does not originate with Homer, who wrote the Greek epic poem, any more than the stories of Shakspere's plays originate with him. Homer merely binds together and preserves in his verse many traditions of his race. For three hundred years before his time, wandering minstrels--bards--chanted at feasts of the strength and wisdom of Odysseus, King of Ithaca. Men whiled away the hours by lonely camp fires telling of the glories of the Greek conquest of Troy. Old men gathered children about their knees and repeated, again and again, tales of the great deeds of Ajax, Agamemnon, and Odysseus, hoping that the youngsters would imitate the examples of such heroes.

It was not until 900 B.C. that the scattered stories were gathered by the blind poet, Homer, and woven into two great epic poems which were to commemorate a time that was even then past, a time when many men were kings, when gods walked on earth and helped heroes to perform miracles. The two epic poems were called the Iliad and the Odyssey. The Iliad is the story of the war of the Greeks against Troy, while the Odyssey tells of the adventures of one hero.

According to one tradition, the immortal gods were not blameless in the struggle between Troy and Greece, for when the goddesses were having a party, the Goddess of Discord, who had not been invited, threw into the midst of the assembly, a golden apple on which was inscribed: "To the Fairest." Unable to decide which goddess should have the prize, they asked Paris, Prince of Troy, to judge which goddess was most beautiful. Athena offered Paris wisdom if he would favor her, but Aphrodite offered him the most beautiful woman in the world for his wife. Paris gave Aphrodite the apple. Unfortunately, Helen, wife of Menelaus of Sparta, was the most beautiful woman in the world. Paris carried her off to Troy. Enraged at this action, Menelaus got his brother, King Agamemnon, and many Greek heroes to aid him in attacking Troy. Helen's was the "face that launched a thousand ships."

The Iliad tells of many single combats on the "ringing plains of windy Troy," of the heroes--Achilles, Ajax, Agamemnon--of Odysseus' cleverness, of the wooden horse filled with Greeks that was dragged within the walls of Troy, and, finally, of the fall of Troy and the departure of the Greeks.

Throughout the war, the Greeks had been assisted by some of the gods, and the Trojans by others. At the close of the war, some of the Greeks left for home immediately; others waited to sacrifice to Zeus before leaving. Thus, Odysseus and a few of his ships were separated from their comrades, and did not reach home until much later.

The Odyssey is the story of Odysseus' adventures. He had left his wife and infant son at Ithaca. Ten years he had besieged Troy, and in the tenth year he left for home, only to endure many hardships and ten more years of wandering before he was allowed by the gods to see his native land again.

The Odyssey opens in the seventh year of Odysseus' wanderings, with a council of the gods in which Athena begs Zeus to allow Odysseus to return home, and to leave the island where the nymph, Calypso, is detaining him. The faithful wife of Odysseus, Penelope, is still trying to avoid marriage with one of her many suitors, and their son, Telemachus, has just begun to feel himself a man, and master of his house.

Second Day. The class time was devoted to a general discussion of the reading. Students were allowed to consult their books for reference and to read quotations to illustrate what they had to say. They were led to compare the situation of the characters with modern times so far as it was possible. The following outline indicates the trend of the first day's discussion:

A The situation of Telemachus
  1. His attitude towards--
    a The suitors (compared to a modern child's reactions)
    b His mother
    c His father
  2. The change brought about by Athena
  3. Telemachus' place in the government

B Penelope
  1. Her faithfulness
  2. Her helplessness
  3. Penelope's web (Was she honest?)
  4. Marriage customs

C The suitors
  1. Their purpose
  2. Their actions (situation compared to today--law)

D Odysseus
  1. His misfortunes
  2. Stories of his cleverness
  3. His love of home
  4. The gods' attitude

Third Day. A general discussion lasted the full period. (The teacher made daily note of the subjects discussed and tried to lead thinking along profitable lines by occasionally pointing out aspects of situations which escaped the pupils' attention.) An outline of this day's talk follows:

A Hospitality (comparison with today)
1. The gods, frequent visitors
2. Private houses the only hotels
3. Baths and clothing
4. Furniture and houses
5. Feasts
6. Gifts

B The fairy-tale quality of the Odyssey
1. Phaeacia
2. The gods' part in human affairs

C The gods
1. Appearance
2. Characters
3. Powers

D Women
1. The many types
2. Duties
3. Place in the household

(There were many illustrative passages read in the course of the hour. Such oral reading is helpful for speech training and for showing the "skimmer" what he is missing. The group responded enthusiastically.)

Fourth Day. Three pupils volunteered to read and to report on Chapter XI, "A Visit to the Underworld." The class was told that they need not read that chapter. (Many did read it!) The report was made the next day.

All the books on the supplementary reading list were brought to the classroom, and the full period was devoted to free reading. Individual attention was given to any student having special problems, and slow readers were helped.

Fifth Day. The class discussed the structure of the Odyssey. Attention was called to the cleverness with which Homer referred, in the first few books, to adventures which were not told until later. Members of the class joined in listing the adventures of Odysseus in order, and in tracing his course on a large outline map so that the sequence of events might be clear to all.

It was suggested that the Odyssey would make a good moving picture, and each student was asked to come to the next class prepared to describe a "still" or a "pre-view" that he would like to use to advertise the picture.

Three pupils next reported, as planned, on Odysseus' visit to the Underworld. Their stories provoked questions about, and a discussion of the Greek idea of the future life. The talk touched upon the following subjects:

A Hades and Persephone
  1. The story of Persephone

B Elysian Fields

C Character and power of the spirits in the underworld.

D Burial rites

E Stories of Agamemnon, Ajax, Achilles, etc.

Sixth Day. The full period was devoted to descriptions of "stills" and "pre-views" and to criticism of them for effectiveness, and importance, Correct costumes and settings for the pictures were insisted upon. Many sketches were offered. The responses were enthusiastic and showed a knowledge of the costumes, houses and customs of the Homeric Greeks.

Seventh Day. For homework, students were asked to write the story of one of Odysseus' adventures, from the point of view of some other character.

During the period, free reading was allowed. Books on the supplementary list were again brought to the classroom.

Eighth Day. After a few introductory remarks, the teacher read John Keats' Upon First Looking into Chapman's Homer(o:584) and Tennyson's The Lotus Eaters (8:465).

The general discussion which followed continued through the period and touched upon these subjects:

A The appeal of the Odyssey through the ages

1. To the Greeks
   a Stories of a national hero
   b The noble style of the epic
   c A history of the people
2. To other people
   a Adventure, like--
      (1) Marco Polo
      (2) Hakluyt, Sir Francis Drake
      (3) Halliburton's, Glorious Adventure
   b Hero tales, like those of--
      (1) Daniel Boone
      (2) George Washington
      (3) Abraham Lincoln

c Sea stories
d Universal human emotions

(This discussion brought forth many illustrative quotations.) The stories which had been written at home were collected.

Ninth Day. The most amusing stories of adventure from the work of the day before were read and commented upon. Then, students were reminded that the notebooks, which they were making in accordance with the suggestion on the general assignment sheet, were to be passed in at the eleventh meeting.

The rest of the period was devoted to individual work. Books on the supplementary reading list were available. Time for conference was allowed. Certain individual studies were designated as worth reporting to the class. Three students volunteered to talk the next day.

Tenth Day. Three oral reports on special reading were given entertainingly. The subjects were self-chosen and were treated adequately, certainly adding something to the appreciation of Greek life. Sacrifices, bards, and ships were discussed. The last subject was treated enthusiastically by a boy whose hobby is sailing.

As usual, the period ended with a good talk, this time on the qualities which the Greeks admired. The students named and illustrated six: piety, physical

prowess, craftiness, respect of parents, generosity, and love of family. Pages flew as they hastened to find passages to back up their statements with authority.

Eleventh Day. Notebooks were collected. It was announced that there would be no examination# on the Odyssey. Each student was asked, however, to come to the next meeting prepared to write what he would consider to be Odysseus' advice to Telemachus--advice based upon the experience he had gained in his wanderings. Everyone was told to put himself in the place of Odysseus, and to instruct his son in the way he should go.

In order to create a thoughtful attitude, the teacher read Tennyson's Ulysses (8:462), and the class discussed its significance.

The reading of favorite passages by students consumed the rest of the period. (There was a most gratifying display of interest in this reading.)

Twelfth Day. Time was devoted entirely to writing an account of Odysseus' advice to Telemachus.

Aftermath. (Although the twelfth day officially closed the "unit" on the Odyssey, many of the essays and stories written by students were so bright and refreshing that the teacher read them to the class. The students selected

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#Participation in class discussion, individual reports, and notebooks gave sufficient information about the extent of appreciation.

a committee to choose the best work, in writing and in illustrations, so that they might have a complete Class Book on the Odyssey. That Class Book is a worthy record of time spent well and profitably.

Conclusion. From all indications in discussion and writing, the four aims of the unit: enjoyment of action, familiarity with the gods and heroes, understanding of the social and intellectual life of the Homeric age, and a recognition of the universal in human nature were realized. The eager response to suggestion, the enthusiastic class discussions, and the original writing and thinking which were based on a knowledge of the story seemed to indicate that most members of the class appreciated the Odyssey to the extent of their ability, and might, with pleasure, return to it in years to come.

Unit 2. Silas Marner

Foreword. With the realization that "reading for pleasure has been neglected during the adolescent period," (38:7) and that most of the students in the class were at the critical age in the development of reading habits (22:105), this unit was evolved with a twofold purpose: to aid students to appreciate one novel, Silas Marner (9:252) (26:6); and to lead them to enjoy further reading.

The approach to Silas Marner was not analytical or critical (44:153). The short introduction and the reading by the teacher (33:248) (40:360) were designed to arouse interest and enthusiasm (2:411, 427). The many discussion periods--with books open (44:157)--were planned to bring out cooperative and creative effort and to ally the story with the experiences of teacher (33:18) and pupils (5:250). Only after appreciation was shown by that "rush of animation that sets us all chattering and gesticulating" (6:3) was any reference made to the technicalities of the novel (47:650). Even then, the touch was light, and the material included only the essential points of plot, structure, theme, and style--such general consideration as class discussions seemed to demand.

A wide choice of supplementary reading was allowed to meet the varied interests of students of this age (43:166). No formal book reports were demanded (36:50ff.), and so far as possible students were urged to read as the adult reads,

with the same privilege of choice of book, and manner of discussion (53:43) (14:1).

Little time was spent on the author's life (3:62), and no drill upon facts obscured the joy of reading and talking (10:184) (33:201).

The final "test" was nothing more than a written record of what might have been conversation at a club. The questions allowed for the statement of personal opinion, and for the expression of emotional as well as intellectual reactions to the story (30:420).

Thus, the unit as planned, conformed to the standards of the appreciation lesson. There was a pleasurable approach to reading, no pressure involved, and a wide choice of activity.

Material. Few materials aside from books were used in this unit. Each student was given a copy of George Eliot's Silas Marner (18), a card on which reading was to be registered,# and a general assignment sheet. Illustrative material for this unit consisted, for the most part, of pictures of George Eliot, and of England at the time of Silas Marner (25:15f) (61:117,267). Books for supplementary reading were kept on a special shelf in the library so that they might be found easily, and were brought to the class room for free reading periods.## A copy of the general plan of the unit which was given to each student follows:

#See the Appendix, Exhibit I.

##A list of the books available for supplementary reading may be found in the Appendix, Exhibit III.

General Assignment

Silas Marner - George Eliot

Time: approximately three weeks

I Read Silas Marner as rapidly as you can. Record daily reading on your book card.

II We shall talk together about the people of Lantern Yard and Raveloe, and try to decide, among other things, what made their manner of life different from ours, and how they changed as the years went by.

III Except for certain short assignments, two weeks may be devoted to free reading. You will first, of course, want to read and look at pictures of everyday things of the time of Silas Marner. After that, you may be led by your own interests to read (a) a novel, (b) a book about George Eliot, (c) a book or several articles about some particular subject. Here are a few suggestions:

Superstitions
Doctors in the 18th or 19th Century
Children's Books in the Past
Changes in Costume
Country Life in England
English Taverns
Travelling in Old England
Women Writers in the Victorian Age
The Coming of Factories

IV The result of this further reading may be a booklet, a conference, a talk to the class, or a piece of original writing. Choose whatever suits you best, and will be of the most benefit.

Aims. In general, the aims of the student in this unit--aims which were suggested, but not baldly stated--should be:

1. To enjoy studying human nature through noticing character change (41:50)

2. To observe man's industrial expansion (41:49)
3. To see the many suggestions for reading inherent in one novel, and to follow a few of them.

Procedure. The record which follows shows what was actually accomplished day by day in carrying out the teacher's plan of the appreciation unit on Silas Marner.

First Day. Copies of Silas Marner, general assignment sheets, and cards for registering reading were distributed. After the use of the cards and the material on the assignment sheet had been explained, the class examined their copies of Silas Marner and were asked to notice the introduction and life of George Eliot, which might be pertinent. The explanatory notes and the questions, it was suggested, might be resorted to if any difficulty in reading arose. At this point, the teacher gave a brief introduction to the story.

Introduction

Silas Marner is a story of ordinary people--such people as you meet every day. You will enjoy knowing them, watching them, wondering at them, just as you watch men and women around you today, and wonder at their actions. However, you will have the advantage over these people, for you will sometimes know their thoughts, as well!

Of course, these men and women live in far off England, but they live in a place so real that we can locate it on our maps--in Warwickshire. The circumstance that makes them a bit hard to know is the fact that they are living in the England of 1800 to 1815, amidst all the primitive conditions of a small country

village. You will discover, I think, that their ideas are affected by their surroundings, although their emotions are much like ours. You will have to recognize the fact that inventions and discoveries change man's mode of life to such an extent that what was conventional behavior for them may seem odd behavior to us.

This last observation is merely something for you to think about. Don't let my words make the story seem forbidding. It is a simple story about the country people whom George Eliot knew. When she was a child she used to ride about the country with her father who, as overseer of a large estate, had many small farms to visit. Mary Ann Evans--for that was her name--often talked with the country people while her father was busy. Finally, she made many of these well known characters into a book, weaving into it all the humor that she could, and adding, for good measure, the story of a few members of the gentry, or upper class. You will, I think, enjoy reading a bit about George Eliot's real experiences, since she made such good use of them in her writing.

Read Silas Marner as you would any modern novel, with care enough so that you really see the characters and feel what is happening to them.

Notice your general assignment sheet. After you have read some of the novel, decide how long you will need to finish it, so that we can plan further reading. Now, to begin--

The teacher then read parts of Chapters I, II, and III, skipping bits, and interpolating comments, until interest had been aroused. (It is well to read several pages of Chapter I, since the beginning is slow, and may dull enthusiasm.)

Second Day. The full period was devoted to free reading from Silas Marner or books on the book shelf. Individual help was given to slow readers.

Third Day. A general discussion consumed the time. Here are

the chief points which were brought out:

A First impressions
  1. Slow beginning
  2. Events not in chronological order
  3. "Real" people in a "real" situation
  4. Strange speech and customs

B Silas Marner
  1. His appearance--reading of descriptive passages
  2. His character
    a Trusting nature
    b Religion
    c Change
      (1) Loss of belief--compared to loss of faith in parents
      (2) Compensation--love of gold like the desire to collect, which is behind many hobbies
  3. Attitude of others toward him--treatment of queer characters today

C Isolation of the country
  1. Travel and communication
  2. Modern comparisons

D Superstitions
  1. Basis
  2. Growth--relation to religion--to ignorance
  3. Modern superstitions

Fourth Day. First, this assignment for homework was given out: "Put on paper your impression of the chief characters in Silas Marner so that we can compare notes tomorrow."

Then followed a discussion, with the reading of passages to illustrate the points made. Designedly, the teacher started talk of Godfrey Cass, in order to indicate the method of determining character through speech, action, etc. An outline of the talk in class follows:

A Godfrey Cass
  1. Appearance (reading of quotations)
  2. Actions showing character (quotations)
    a Good nature
    b Discontent
    c Weakness
      (1) Relations with Dunstan
      (2) Marriage
  3. Attitude of others toward him (quotations)

B Classes in Raveloe
  1. The gentry
  2. The Rainbow (Interest in character developed so that we read Chapter VI, in an impromptu fashion, as if it were a short play.)

Fifth Day. After having collected the character sketches written the day before, the teacher read enough of them to bring about a discussion of the impressions gained by various members of the class. Finally leaving the papers, the class talked of:

A Nancy compared to Priscilla
B Godfrey compared to Dunstan
C The changed Silas Marner
D Parents: Dolly Winthrop, Squire Cass, and Mr. Osgood

Sixth Day. The period was devoted to free reading and conferences with troubled readers. In order to picture characters in their proper surroundings, most students read books concerning the period of Silas Marner.

Seventh Day. Again lively discussion arose, the skeleton of which is this outline:

A Number and variety of characters
  1. List of characters
  2. Two classes of characters
  3. Variety of humor

a Mr. Macey and Mr. Tookey
b Mr. and Mrs. Crackenthorp
c Mr. and Mrs. Kimble
d Aaron

Eighth Day. Free talk again was rife, and finally led to a discussion of the technicalities of the novel. Here is an outline of the talk:

A The background of village life
1. The Rainbow
2. Church and religion
3. Labor
4. Houses
5. Ideals of conduct

B The lines of interest in the book: Silas Marner and Godfrey Cass

C Plausibleness of the story
1. The period: industrial advance, superstition, ideals, conventions
2. The element of chance
3. Preparation for the end

D Eppie--her part in Silas's life and in Godfrey's punishment

Ninth Day. Such general considerations were discussed as the idea behind the story, its relation to us, the life of George Eliot, and its relation to her writings. Favorite passages were read by many students.

Tenth Day. Time for free reading or the preparation of papers was allowed.

Eleventh Day. Written reports on outside reading were collected; then four oral reports on reading were given:

A Doctors and their Quack Cures
B English Customs of the 19th Century
C Superstitions and Folklore
D Costumes of 1815 (display of dolls)

(The amount read varied from 250 to about 600 pages--according to the type of material. The majority of the class reported, unexpectedly, by means of notebooks. About twenty-five per cent had conferences on the reading. It was gratifying to note that many read the Mill on the Floss, Pride and Prejudice, and novels of that type, which they would not have read, probably, for an ordinary "book report.")

After the assignment for the next day had been given, the remaining time was allowed for conference and for reading.

Assignment

Go home tonight and think about Silas Marner. Consider the beginning, the middle and the end. Did George Eliot do what she intended? Are the people of Raveloe alive? Tomorrow you may express your ideas to me.

Twelfth Day. This period was devoted to writing answers to the following questions:

I Considering the change in the chief characters, and the social conditions of the time, is the ending of the story satisfactory to you? If not, tell what changes you would make.

II Which one of the characters would you like to know and talk with? Why?

III Why couldn't Silas Marner be a story of modern times?

IV Compare the people in Silas Marner with the people in any other novel which you have read. Do you think George Eliot's characters are more like real people?

Conclusion. The enthusiasm displayed in class discussions, the wide reading, and the original writing seemed to indicate that the three aims of the unit: interest in studying character change, realization of man's industrial expansion, and interest in future reading had been to some degree realized.

The result of the examination seemed to show that most of the students followed the plot, understood the characters, were quick to perceive the theme of the novel and the significance of environment, and, in short, enjoyed the story. Question IV, naturally, hinges upon judgment which must be acquired by experience (37:59f.). A number who saw the virtues of Silas Marner were not keen enough to see the faults of other novels. The fact that they enjoyed the reading of Silas Marner, and were eager to read other novels of the same calibre seemed sufficient indication that they had "appreciated" the book to the extent of their capacities, although they lacked that discriminating judgment which comes from wide and thoughtful reading. (37:59f.)

Unit 3. The Merchant of Venice

Foreword. This unit was arranged on the principle that just as no poem is complete until it is read aloud, so no play is a play until it has been performed (13:189). Since, in adult life, plays are probably read more often than they are performed, some instruction in the method of reading plays was given (32:164). The books used were not provided with notes, and such historical, biographical, or philological information as was given by the teacher was confined to that which would remove difficulty (2:423) or add interest and illumination to the story (12:515) (21:104). Informal discussion took the place of notebooks or other activities (32:60). As many problems as possible were related to the experience of the class (52:368) (60:15) and the "suspension of disbelief" was urged so that there might be few hindrances to appreciation (55:467).

The acting of the play was designed to create a pleasant approach to study. The memorization of any twenty-five lines was the only requirement which involved force.# Individual interests were respected, and free reading time was provided. Thus, the unit, in some measure, lives up to the demands of the appreciation lesson, the criteria of which are: a recreational attitude toward reading, the avoidance of force, and the presence of an element of choice in reading or other activities.

#See the comment on the memorization in the conclusion to the unit, page 36.

Materials. Each student was given a copy of The Merchant of Venice (51). As much illustrative material as possible was collected, including pictures of Shakspere, of Venice, of famous actors dressed as characters in the play, and a model of the Elizabethan theater (25:44,48f.) (61:128ff.,132,202ff.). During the acting of the play, whatever materials were in the schoolroom--chalk boxes, pointers, books, or inkwells--served as properties. Occasionally, the "property manager" imported other necessities. No attempt at costuming was made. Books for supplementary reading were kept on special shelves in the library, and were brought to the classroom for the periods of free reading.#

Aims. The aims of this unit were conceived to be these:

1. To learn how to "create" a character from the suggestions given in a play.
2. To enjoy a fanciful play through "suspension of disbelief."
3. To recognize the change in social ideas and customs.

Procedure. Although planned as a whole, the unit has been divided into days for this record, in order that the reader may gain a clear idea of the amount of work which can be accomplished in a fifty-five minute period. During every day, some time at the beginning of the English period was devoted to the

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#A list of the books which were used may be found in the Appendix, Exhibit IV.

answering of questions, and the copying of assignments or notes from the board. Such work has not been recorded, since the omission appears to simplify the report, and avoids confusion. All outlines of class discussions were made after class meetings. The talk in class followed natural channels with teacher guidance only to prevent rambling.

First Day. The class meeting began with a general discussion of plays which followed this outline:

A Plays we have seen

B Plays we have heard over the radio

C Plays we have read

D The difference between plays and novels
1. Limitation of scenes
2. Limitation of time and space
3. Dependence upon conversation
4. Inability of the author to speak directly to the audience

E Reading plays--the reader's contribution
1. His own impression of the scene
2. Action--from stage directions or dialogue
3. Characterization--from introduction, stage directions, or dialogue
4. Ideas about the appearance of characters--from introduction, directions, or speeches.

F Acting a play--the actor's contribution
1. "Creating" a character from the author's hints, the dialogue, and the action indicated.
2. Traditions of the stage--great actors
3. Modern actors aided more than actors of old.

At the close of the discussion, copies of The Merchant of Venice (51) were distributed. The class examined the book, noting the introduction, the many stage

directions and explanatory passages, but the lack of notes. They studied a few of the sketches of scenes, the pictures of actors, and the cast of characters. The principle upon which the edition was based was explained, and it was proposed that the class try to act the play. There was apparent enthusiasm at the suggestion.

In order to save time, the teacher assigned parts in Act I to be performed at the next meeting, and selected a stage manager who was to describe the setting of each scene, a costumer who was to describe costumes, and a property manager who was to have all small properties ready for use. After that first day, players were allowed a choice of parts, and in the course of the unit every member of the class had an opportunity to try his hand at acting. The students aimed at careful interpretation of characters, and freedom of action. Everyone was urged to read the entire play as quickly as possible, and then concentrate upon the act for the day.

For the rest of the hour, the teacher read Act I, scenes 1 and 2, as dramatically as possible, in order to demonstrate the sort of acting that might be expected on the morrow. A few interpolated comments were necessary to clarify the story.

Second Day. Before class, the teacher wrote on the board the cast of characters and the names of the costumer, the stage manager, and the property manager for the next day,

adding, as well, a narrator who was to summarize the events leading up to the act that was to be performed. She added also a list of words, with meanings, a knowledge of which might be needed if the action were to be understood, and referred the class to the Rolfe and Thurber editions of The Merchant of Venice, which were always available for use. From this time on, a daily list of this sort was prepared, and any questions about the play were answered at the beginning of each class meeting.

Act I was completed within the hour, and a model of the Elizabethan theater brought forth. The teacher explained the form of the theater, the organization of actors, spoke of Shakspere as an actor, and told a bit of the development of the stage to an interested audience that called for more.

Third Day. Act II was performed with enthusiasm. Launcelot Gobbo, with his glass and his apple, and Old Gobbo, with his bewildered twistings and turnings, were joyously received.

The class discussed Venice, the attitude toward Jews in the England of Shakspere's day, and the importance and the unimportance of the setting of the play.

Fourth Day. Act III was performed, with excitement rising in the audience. The fact that there was a different Shylock every day, did not lessen the enthusiasm of the spectators.

After the play, the teacher spoke of the many familiar quotations from Shakspere's works, and suggested that students should know some lines by heart. At this point, she assigned a memory passage of any twenty-five lines, as previously indicated, to be learned before the tenth meeting.#

Fifth Day. Acts IV and V were performed, and the books were closed with apparent regret. There was no time for discussion.

Sixth Day. Each student was asked to pass in at the next meeting a written discussion of his favorite character.

Time for free reading was allowed; the teacher helped any student who wished a better understanding of the lines.

Seventh Day. Reports were collected. There followed a general discussion upon these subjects:

A Bassanio and Antonio as friends

B Jessica and Portia as daughters

C Launcelot Gobbo--humour in Shakspere's day

D Shylock--the varied interpretations of his part

Eighth Day. It was announced that the ninth meeting would be another free reading period, and that original work which showed the result of careful thought should be passed to

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#See the comment on memorization in the conclusion to the unit, page 56.

the teacher at the tenth meeting. Students were to be allowed to report on reading, to write an essay suggested by a line from The Merchant of Venice, or to do some original work connected with the play, the period, or Shakspere's life.

The remainder of the hour was devoted to talk about the play. In the main, the subjects discussed were as follows:

A The story of the play--its absurdity
  1. Lorenzo and Jessica
    a The elopement--ungrateful
    b The theft of jewels--criminal
  2. Shylock--his heartlessness
    a Tubal's part in his wrath
    b The Christian attitude toward him
  3. The story of the caskets
    a The folly of the maker of the will
    b The stupidity of following the requirements
  4. The ring story, and the disguise--impossible

B Shakspere's magic
  1. "Suspension of disbelief" by the audience
  2. Knowledge of human nature
  3. Quotable lines

The meeting closed with the selection of favorite passages by the members of the class.

Ninth Day. The teacher announced that there would be a bombardment of lines at the next meeting. One student could quote a line and ask to have it located. The person who first answered correctly would be privileged to quote the next line. The suggestion was greeted with enthusiasm.

Free reading from the books reserved by the librarian

was then allowed. Books about the Elizabethan stage and actors were especially popular, although several students read other plays by Shakspere.

Tenth Day. Memory passages were written; reports were collected; then the bombardment of lines began. The game proved amusing and popular, as well as enlightening. Many students who thought they knew the play were reduced to thumbing the leaves of the book again.

Before the end of the hour a short period was devoted to a review of the introduction, which had proved difficult for students with such little background.

Eleventh Day. The class wrote for the full period, carrying out these suggestions:

A Locate the following passages. Tell who said the words, and under what circumstances.

1. "Let me play the fool..."

2. "Here are a few of the unpleasant'st words
That ever blotted paper!"

3. "The villainy you teach me, I will execute;
and it shall go hard but I will better the
instruction!"

4. "The man that hath no music in himself
And is not moved with concord of sweet
sounds,
Is fit for treasons, stratagems and spoils;"

5. "Nature hath framed strange fellows in her
time;
Some that will evermore peep through their
eyes,
And laugh like parrots at a bag-piper;"

6. "...they are as sick that surfeit with too
much as they that starve with nothing."

7. "All that glisters is not gold;"

8. "It is a wise father that knows his own child."

9. "Tell me where is fancy bred,
Or in the heart or in the head?"

10. "I am the tainted wether of the flock,
Meetest for death."

B If you had your choice, what part in The Merchant of Venice would you play? Tell how you would interpret the character. What scenes would you consider the most important?

C Suppose that you are producing The Merchant of Venice. Tell how you would arrange one scene, and how you would direct the action.

Conclusion. Successful as this unit appeared to be from the enthusiasm and knowledge displayed by students in class discussions and reports, certain changes in plan might have produced better results. The memorization of lines was probably valuable to only a few students (53:65). Memory passages upon the optional basis would probably have been more effective. The daily description of costumes worn by the actors might well be omitted. A general idea of Elizabethan or Venetian costume of the period should be sufficient.

The introduction to the Hill and Welles edition of the play, while amusing to an adult or an advanced student of Shakspere, was beyond the comprehension of these ninth grade students. The teacher might better give, in simple form, whatever information seemed advisable about Shakspere, plays, and playwrights, without reference to the confusing introduction.

Naturally, no ninth grade student can be expected to get as much from The Merchant of Venice as a mature reader. However, the reading of the whole play with guidance, before any acting was attempted might have added greatly to understanding and appreciation. If the teacher reads well, she could easily read the entire play to the class, with such explanations as seem helpful, and hold their interest throughout.# Then, when the students attempted to act the parts, they would be better prepared to interpret them. Acting the play two or three times might possibly produce the same effect (13:188), but might dull enthusiasm because of the repetition of procedure with such little change, and because of the time consumed in the acting. One of the virtues of the unit here recorded is its brevity. It was completed in eleven days.

Surely, perfection is an ever receding goal! However, this unit as it was actually carried out appeared to be a successful one. Most of the students seemed to have accomplished the aims established, to the best of their ability--to have enjoyed the action through "suspension of disbelief," to have recognized the change in social ideas and customs, and to have attempted to "create" characters from the suggestions in the play.

#Such reading would be inadvisable unless the teacher and class, both, enjoy and profit by it.

Unit 4. Tales of a Wayside Inn

Foreword. Some appreciation of the lyric "no matter how inadequate, should be a part of the spiritual possessions of every civilized man." (46:349)

Since narrative poetry is a type easily comprehended by youth (32:103), and since poetry should be rather below grade than above (2:423), the Tales of a Wayside Inn have something to recommend them for ninth grade students (1:589,600). In order to provide variety, a few poems were mimeographed so that they might be used in connection with appropriate Tales(28:19).

The apparent difficulty of reading poetry (37:79) (29:71) made the introductory remarks about how to interpret poetry (49:338) necessary. No attempt was made to have the students read aloud (37:79), but as much oral reading as possible was done by the teacher (48:565) (37:83) (28:19) so that the music of the verse might be heard (16:291). The second or third reading of a poem was urged (27:77,85), and the same poem was often read twice in class (21:117f.) (37:57), although each poem received a slightly different treatment (37:58).

The unit was designedly short and diversified (32:101). Very little time was spent on notes (2:423), and no emphasis was placed on versification, for poetic experience is not the same as the critical, didactic and logical interpretation of verse (39:376). There was no forced memorization of passages (53:65), merely the pleasurable recall of familiar lines from

time to time. The days were spent reading and talking about poems for enjoyment, and even in the final reports, individual interests were respected and the expression of personal opinion was solicited.

Materials. Pictures, models, and visual aids of all sorts were collected and shown as they seemed appropriate to the subject in hand (25:31,35) (61:118f.,129). Each student was given a copy of the Tales of a Wayside Inn (34) and mimeographed copies of the following poems: The Railway Train, and The Snake by Emily Dickinson (8:356); How They Brought the Good News from Ghent to Aix by Robert Browning (8:77); Abou Ben Adhem by Leigh Hunt (8:235); My Last Duchess by Robert Browning (8:574); and Sir Patrick Spens (8:164).# In addition, each student was given notebook pages on which were listed the most common forms of English verse (7:392ff.).## Each student was provided, also, with as many notebook pages as he wished, arranged for the simple recording of preferences among poems read. These pages might be used for reporting voluntary outside reading as well as for recording poems read during class time.### Since the reading of poetry was encouraged, as many

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#Copies of these poems may be found in the Appendix, Exhibit IV.

##A copy of this material may be found in the Appendix, Exhibit VII.

###A copy of this notebook page may be found in the Appendix, Exhibit VIII.

selected volumes of verse as were available were kept for a month on special shelves in the school library. Many volumes were brought to the classroom during free reading periods.[7] As usual, each student received a guidance sheet--a statement of the general plan of the unit. Here is a copy:

General Assignment

Tales of a Wayside Inn - Henry W. Longfellow

Time: approximately two weeks

I Read the Tales of a Wayside Inn rapidly so that you get the complete story. You will be interested to connect the inn with what you or your friends know of the Wayside Inn at Sudbury, Massachusetts. You may want to read a bit about Longfellow's life. If the introduction does not tell you enough, try one of the many biographies in our school library.

II You will wish to reread individual poems more carefully in order to appreciate the manner in which the story is told and to select lines which you would like to remember. A third and a fourth reading are not too many for most poems.

III Make yourself familiar with the poems which have been mimeographed for you. You may like passages from them more than passages from the Tales of a Wayside Inn.

IV One of the following suggestions may appeal to you:

A Start your own anthology of verse.
B Try your hand at writing verse.
C Write an essay or story suggested by a poem you have read.
D Collect material connected with the Tales of a Wayside Inn into a notebook.

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[7]A list of the books used for supplementary reading may be found in the Appendix, Exhibit V.

E Make a notebook of the phrases which you like.

If you wish to do something a bit different, let me know your plan.

Aims. The aims in the reading of the Tales of a Wayside Inn were conceived to be:

1. To gain pleasure from reading narratives in verse (41:50)
2. To enjoy poems for the rhythm, sound, imagery, and feeling expressed, as well as for the story told (41:53,59)
3. To see the romance of the thing near at hand--the joy of the commonplace (41:53)

Procedure. The record which follows does not show the teacher's plan of the unit, but indicates the daily procedure during the two weeks devoted to the reading and discussion of the Tales of a Wayside Inn. Since interest in, and knowledge of poetry appeared to vary greatly among the members of the class, some sort of general introduction seemed necessary; consequently, reading was preceded by a short talk on poetry.

First Day. The teacher introduced the unit with words similar to the following:

Introduction

When I was a child, my mother read me verses, and I listened by the hour--eagerly calling for more, but when I grew old enough to read for myself, I shunned poetry. It wasn't, somehow, the same as what Mother had read to me. And why not? I discovered, after several years, that the poems had not changed, but

that I had failed. Someone had taught me how to read prose, but no one had ever told me how to read poetry. It is with my own experience in mind that I am taking time, today, to give you a few hints about reading poetry.

The poet, as the prose writer, has something to say. He "writes in order to communicate." (35:94) He uses words--the same words as the prose writer--but in a different way (35:187). His words not only convey meaning, but also suggest feelings to the reader by their sound and association. A "closed hand" and a "fist" may mean the same thing, but they suggest quite different ideas. We should never say that a lady holds flowers in her delicate "fist"!

"Poetry is neither truth nor lies, but a way of telling them both" (17:219). The language of poetry is symbols (35:13). "The only effective way of arousing any particular feeling----is to call up the images that are naturally connected with that feeling."(19:24) A crushed flower, the tolling of a church bell, the crowing of a cock, have certain associations, and arouse certain feelings within us. It is by means of these concrete images and their associations that a poet speaks. Sometimes even the sounds of words may arouse a mood, and often the rhythm of a poem charms us (15:75). Do you remember how sleepy the <u>Song of the Lotus Eaters</u> made us feel?

But, a poet can select musical words and they are lost if no one reads them aloud. He can fabricate beautiful pictures of words, and they are lost unless someone pauses to enjoy them. "Two people go to the making of a poem--the poet and the reader." (57:14)

First, read a poem through for the meaning of the poet. His bare idea you can probably comprehend easily (23:6). When you know what he says, pause in your reading--I hope you read aloud--to enjoy the rhythm, the sound of the words, the pictures he draws, and the thoughts he brings to your mind, the feelings he arouses in you. (16:11) Perhaps you will find that he is expressing what you thought but never could say!

Remember that there are as many kinds of poems as there are people. Find the poem that suits your mood, and do your part to make it live.

At this point, books, mimeographed poems, and general assignment sheets were given out and examined. As the plan of the Tales of a Wayside Inn became clear, the teacher told a little of Longfellow's life and of his friends who were pictured in the introduction to the Tales, and showed pictures of the present Wayside Inn at Sudbury.

In order to illustrate the fact that the plan of the Tales was an old one, the teacher mentioned Chaucer's Canterbury Tales and quoted and read short selections. This interlude helped to show the importance of rhythm and sound in poetry, as well, for she read the original Middle English and later translated.

For the rest of the class period, she read aloud from the Tales of a Wayside Inn.

Second Day. The class arranged to have three quotations from the poems written on the board each day, so that they might have the fun of guessing at the exact location of the lines. This contest in "spot" passages opened each class meeting throughout the unit.

Free reading was allowed during the full period. The teacher helped whoever seemed in need of assistance of any sort (44:149), and found it necessary to answer many questions about poetic form. Books for supplementary reading were in the classroom, but almost everyone read the Tales of a Wayside Inn.

Third Day. The class discussed the Prologue, and by frequent reference to the book, showed how characteristics were indicated by single adjectives, by small actions, and by the attitude of others, as well as by long direct descriptions. Students read a few lines at a time to illustrate their points.

In connection with the landlord's scorn of his grandfather's accomplishments as compared with his ancestor, the knight's, the class discussed the "romantic," and subjects of poetry--the romance of the commonplace. The teacher read The Snake and The Railway Train to a delighted audience. Several students had never seen a snake in the grass or on the road, but all had seen a railway train. They noted the simple, yet startling quality of the poems.

Having pictured the scene at the Red Horse Inn, the class turned to the stories. The teacher read Paul Revere's Ride in her best manner, hoping that they would see the pictures, feel the loneliness of the belfry tower, and hear the gallop of the horse. The response was excellent. (6:3)

She proceeded with a reading of How They Brought the Good News from Ghent to Aix after she had told them that it was another "ride" poem, and that what the news was, or when, or where, was of little consequence. The class noticed the use of details, and the teacher called their attention to the sounds that conveyed sense. They

compared this poem with Paul Revere's Ride, and recalled a few other poems of riding, including Sheridan's Ride and The Charge of the Light Brigade.

Fourth Day. After having ascertained that everyone had read The Falcon of Ser Federigo with understanding, the teacher and the class discussed the poem, referring frequently to familiar passages. Here is an outline of the day's talk:

A Character of Ser Federigo
1. His early generosity and extravagance
2. His faithfulness to Monna Giovanna
3. His love for his falcon
4. His hospitality and pride

B Monna Giovanna
1. Her refusal of Ser Federigo
2. Her love for her son (greater than pride)
3. The rewarding of Ser Federigo

C The legendary character of the story
1. Emphasis upon faithfulness to the exclusion of all other virtues
2. Ser Federigo's meekness
3. His haste in killing the falcon (no regret expressed)
4. Monna Giovanna's lack of natural sorrow for her son
5. The moral of the tale

In conclusion, the students selected their favorite passages in the tale.

After having discussed the different ideas and ideals of the Renaissance in Italy, the teacher read My Last Duchess to the class. A second reading was required. Then came many questions which she answered by reading again quotations from the poem. This was different

poetry--more difficult--yet stimulating to several who were finding the Tales very simple. The third and fourth readings of My Last Duchess were left to the individual, and the class turned to Rabbi Ben Levi.

Since a few students, only, found the story hard to follow, instead of seeking out their difficulties, the teacher read the poem aloud. All troubles were cleared away. Even those who had understood the poem before, said that it meant much more to them after the oral reading. The class talked of the virtues added to the tale by its poetic form, and commented upon the primitive idea of heaven, angels, and the sword of death. Someone recalled that Green Pastures showed a similar concrete heaven.

The teacher then read Abou Ben Adhem, which was familiar to many, and the class compared the two poems with respect to the manner in which they were written as well as the character of the stories.

Fifth Day. Notes on versification were given out and discussed. Then the students spoke of each character in turn, and of the appropriateness of the story which he told. King Robert of Sicily was branded as another "legend" and "angel" story. The entire poem was read to the class, and they selected their favorite passages, and pointed out effective words and happy comparisons.

Before reading the Saga of King Olaf, the teacher explained the meaning of "saga," of "scald," of "Viking," and showed a model of a Viking boat. The students talked of the Norse gods, and compared them with Greek and Roman gods.

Finally, the teacher began reading, not this time to enhance the tale, but merely to give understanding, since many had confessed that the inversions, the shortness of the poems, and the disconnected story made it hard for them to get even the central idea of the saga. She read as much of the Saga of King Olaf as time allowed, skipping such poems as were clear to all, and answering whatever questions were asked. The class noted the different meters, the use of refrains, of words and phrases that suggested more than they said. In addition, they talked of the customs of the time and of the conflict between pagan and Christian.

Sixth Day. The reading of the Saga of King Olaf was continued. The poem was finished with few comments. Oral reading seemed to clear away most difficulties.

In connection with a discussion of ballads, and the use of the ballad refrain, the teacher read Sir Patrick Spens. It was greatly enjoyed. The students were able to talk a bit about ballads and folk poetry before the period ended.

Seventh Day. The class discussed Torquemada, relating stories they already knew concerning the Spanish Inquisition (Joan of Arc, Westward Ho). They noted the power of an obsession to control a man's every action. The general opinion was that the story was beyond belief. After selecting effective passages, they turned to The Birds of Killingworth.

The teacher read the descriptions of the townspeople aloud, and the students laughed because their characteristics were so familiar. The members of the class pointed out lines which appealed to them as being especially noteworthy, and the teacher called attention to one or two figures which she liked.

Eighth Day. Students passed in their original work, as indicated on the general assignment sheet. Only two had attempted to write verse. Many had copied and commented upon or illustrated their favorite poems. Three had gathered material about the Wayside Inn, and two had prepared comprehensive reports upon Longfellow's life and works.

Volumes of verse were brought to the classroom, and students were allowed to read whatever they chose, with the single requirement that they make a brief record of poems which they enjoyed. The record, as has been previously stated, was kept upon notebook paper with mimeographed headings.

The teacher announced that time for home study was to be spent in establishing greater intimacy with all the poems used in the unit.

Ninth Day. The entire period was devoted to writing according to the following suggestions:

A Tell where each of the following selections can be found, and comment upon them:

1. "A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;"

2. "A man of ancient pedigree,
A justice of the peace was he,---"

3. "Books were his passion and delight,---"

4. "His face was like a summer night,
All flooded with a dusky light;"

5. "Like an old Patriarch he appeared;--"

6. "Honor and blessings on his head
While living, good report when dead,
Who, not too eager for renown,
Accepts, but does not clutch the crown!"

7. "All things come round to him who will but wait."

8. "The kingdom of Heaven he takes by violence."

9. "Around him rose the bare, discolored walls,
Close by, the steeds were champing in their stalls."

10. "Upon the market-place, builded of stone
The scaffold rose, whereon Death claimed his own."

11. "Then, punctual as a star,---"

12. "Not a word to each other, we kept the great pace
Neck by neck, stride by stride, never changing our place;"

13. "The grass divides as with a comb,"

14. "The King sat in Dumfermline town
Drinking the blude red wine---"

15. "----This grew; I gave commands;
Then all smiles stopped together."

B Give your personal opinion of each of the poems which we have read together. State your judgment briefly, and make expressive comments.

Conclusion. It seems appropriate at the completion of this fourth unit to call attention to certain practices characteristic of all the units. A general plan of work was usually given to students so that they might have the maximum of freedom in reading and reporting. Such additional assignments as were given, were planned for the purpose of arousing enthusiasm and interest in a phase of the reading which might otherwise have been neglected. A pleasurable attitude toward reading was maintained throughout the units.

Wherever the device of questioning was used, the teacher avoided drill questions to check up on factual knowledge, and she made use of the problem question only occasionally. The type of question used in these appreciation lessons was that which might arouse interest in new fields of thought and reading or might bring out the beauty of an idea or phrase. An appeal to personal opinion was frequently made. Such questions often provoked discussion, reminiscences, or questions about

other books.

Since objective tests were considered to be of little value in the measurement of appreciation, none were given. The type of examination used contained questions which allowed for the expression of likes or dislikes which were based upon thoughtful consideration of reading. Because of the general horror of examinations, the word examination was avoided. Consequently, the students wrote with some freedom, and enjoyed such self-expression as was required of them. Class discussions, reports upon reading, and the final paper written in class indicated fairly well each student's progress in the appreciation of literature.

Since the unit on the Tales of a Wayside Inn was a first unit on the appreciation of poetry,# an arousal of interest in reading verse was the chief aim. No attempt to teach discrimination was made, as a whole, although two good students were given individual instruction and assistance in choosing further reading to improve their taste. The chief emphasis was upon method in reading poetry, and upon pleasure in the poetry read. One of the underlying aims of all units in appreciation is, of course, a change in attitude and an elevation in taste. The change in attitude necessarily comes first. Pleasure in reading verse usually leads to the reading of more verse.

#Although some appreciation of poetry was gained from The Merchant of Venice, the book was read primarily for its qualities as a play.

Several students showed a decided gain in their understanding and enjoyment of poetry. Class discussions, and the questions about further reading seemed to indicate that the unit was an enjoyable one.

The reading period was particularly successful. Each student became absorbed in his own book. Reports showed that most poems were read three times, at least. One reading period will not form a habit, but several reading periods of this sort in the course of a year should help to create a taste for good poetry.

The final reports showed a familiarity with the poems read and a great divergence of opinion concerning them. The fact that judgments were usually supported by sensible reasons indicated that most students had read thoughtfully.

So far as can be determined, then, the aims of the unit were achieved. The students enjoyed reading narrative poetry for rhythm, and beauty of expression, as well as for the story, and they seemed to feel the romance of the commonplace.

III SUMMARY AND CONCLUSION

Modern teachers of literature are not satisfied when students have acquired a knowledge of the content of a book. They know that beyond simple understanding is an experience which comes to those who have been emotionally aroused. It is this vicarious experience through literature which, when fully realized, means appreciation. Theorists have expressed their many and varied ideas about the technique of teaching for appreciation. For the purpose of applying certain of these theories, three criteria for the lesson in appreciation were set up: that reading should be approached with a recreational attitude of pleasure; that not force, but indirect suggestion should be used in teaching significant meanings; and that a distinct element of choice should be present in each unit. The foregoing sections show the practical application of these theories to the teaching of The Odyssey, Silas Marner, The Merchant of Venice, and the Tales of a Wayside Inn.

From the nature of the experiment, certain limitations arise. The books read were not selected to suit the class, but were part of a prescribed course of study. Other books might have been appreciated more fully. The books for supplementary reading were limited to those which might be found in the high school library and in the public library. Several excellent books, therefore, had to be omitted from the list. The general plan of study was made with one particular group of students in

mind, and was covered at a pace corresponding to their ability. Hence, the units are not models and cannot be followed exactly by another teacher with a different class. Such limitations are not serious handicaps, but rather make the reports more interesting to the average teacher since most teachers are forced to substitute the available for the ideal.

The one serious handicap in the application of the theory of teaching for appreciation to the practice of teaching literature in the high school is the impossibility of measuring, accurately, the success of the experiment. Such an intangible thing as appreciation can hardly be measured by an objective test. The appreciation of literature is shown best by the future attitudes and interests of the students. These, of course, cannot be known at the time of the lesson. In the course of the unit, pupils show their appreciation by enthusiastic participation in class discussions, by supplementary reading and reports, and by their voluntary work. The only test of the value of the appreciation lesson, at the time it is given, then, can be the judgment of the pupils' reaction to the reading as gauged by the teacher, or a visitor qualified to judge.

In the case of these four units, the teacher noted response in class, quality of reports, individual activities, and attempted to discover any change in attitude brought about by the lessons in appreciation. Competent judges watched the class discussions, and gave their opinions. The conclusion is,

from their decisions, that such application of the theory of teaching for appreciation as was made in these units was successful in aiding students to go beyond mere understanding--to that experiencing of literature which means true appreciation.

IV APPENDIX

Exhibit I

CARDS LIKE THE ONE BELOW WERE USED FOR REGISTERING ALL READING.

Allan Conrad English I J

Oct. 6 - Odyssey - Palmer pps. 1 - 60

Oct. 7 - " pps. 60 - 125

Oct. 8 - Everyday Life in Homeric Greece - Quennell chs. 1 - 3

(The notations are merely illustrative of the method of registration.)

Exhibit II

SUPPLEMENTARY READING FOR UNIT 1 - THE ODYSSEY

Benjamin, Samuel Greene Wheeler.
Troy, its legend, history, and literature. N.Y. Scribner, c1880.

Botsford, George W.
Ancient history. N.Y. Macmillan, c1902.

Breasted, James H.
Ancient times. Boston, Ginn, c1916.

Brooks, Edward.
The story of the Odyssey. Il. Philadelphia, Penn., c1891.

Buckley, Elsie F.
Children of the dawn. N.Y. Stokes, 1928.

Bulfinch, Thomas.
Age of fable. Boston, Tilton, c1894.

Butcher, Samuel H. and Lang, Andrew.
The Odyssey of Homer. N.Y. Macmillan, c1905.

Church, Alfred.
The Odyssey for boys and girls. Il. N.Y. Macmillan, 1913.

Colum, Padraic.
Adventures of Odysseus and the Tale of Troy. N.Y. Macmillan, c1918.

Engelmann, R. and Anderson, W.C.F.
Pictorial atlas to Homer's Iliad and Odyssey. N.Y. Westermann, c1892.

Fairbanks, Arthur.
Greek gods and heroes. Boston, Museum of Fine Arts, c1915.

Fowler, Harold.
History of ancient Greek literature. N.Y. Appleton, 1902.

Gayley, Charles Mills.
Classic myths. Boston, Ginn, 1911.

Guerber, Helene Adeline.
Myths of Greece and Rome. N.Y. American book, c1921

Gulick, Charles B.
The life of the ancient Greeks. Il. N.Y. Appleton, 1902.

Hall, Jennie.
Life in ancient Greece. London, Harrap, 1913.

Halliburton, Richard.
Glorious adventure. Indianapolis, Bobbs-Merrill, 1927.

Hawthorne, Nathaniel.
The wonder book. Il. by Arthur Rackham. Garden City, Doubleday, 1922.

Herzberg, Max.
Classical myths. Boston, Allyn, c1935.

Jones, Carless.
Dramatizing the Odyssey. Scholastic (High school teacher ed.) 30:10. Feb. 13, 1937.

Kingsley, Charles.
Greek heroes. Il. Philadelphia, McKay, 1927.

Kohler, Carl.
History of costume, ed. and augmented by Emma Von Sickart. London, Harrap, 1928.

Lamprey, L.
The childhood of Greece. Il. Boston, Little, 1924.

Lang, Andrew.
Homer and his age. N.Y. Longmans, 1906.

Lang, Jeanie.
Stories from the Odyssey. Il. N.Y. Dutton, 1907.

Mabie, Hamilton, ed.
Myths every child should know. Il. Garden City, Doubleday, 1914.

McClees, Helen.
The daily life of the Greeks and Romans. N.Y. Metropolitan Museum of Art, 1933.

Murray, Alexander.
Manual of mythology. Philadelphia, McKay, c1895.

Myers, Philip Van Ness.
A history of Greece. Boston, Ginn, 1895.

Palmer, George Herbert, trans.
The Odyssey of Homer. Boston, Houghton, c1929.

Pease, C. A. trans.
Toils and travels of Odysseus. Il. London, Wells, Gardner, Darton, and company, n.d.

Pope, Alexander.
Odyssey of Homer. Il. London, Bell, 1881.

Quennell, Marjorie and Quennell, C. H. B.
Everyday life in Homeric Greece. N.Y. Putnam, 1930.

Schliemann, Henry.
Ilios, the city and country of the Trojans. N.Y. Harper, 1880.

Exhibit III

SUPPLEMENTARY READING FOR UNIT 2 - SILAS MARNER

Austen, Jane.
Northanger Abbey and Persuasion. N.Y. Dutton, 1932.

Austen, Jane.
Pride and prejudice. N.Y. Dutton, 1932.

Austen, Jane.
Sense and sensibility. N.Y. Burt, n.d. (Home library)

Becker, May Lamberton.
Adventures in reading. N.Y. Stokes, 1927.

Becker, May Lamberton.
Books as windows. N.Y. Stokes, 1929.

Bentley, Phyllis.
Inheritance. N.Y. Macmillan, 1932.

Boas, Ralph P. and Hahn, Barbara.
Social backgrounds of English literature. Boston, Little, 1931.

Bronte, Charlotte.
Jane Eyre. N.Y. Macmillan. (Modern readers' series)

Bronte, Emily.
Wuthering Heights. N.Y. Macmillan. (Modern readers' series)

Brooke, Iris and Laver, James.
English costume of the 19th century. London, Black, 1929.

Calthrop, Dion Clayton.
English costume, v.4. London, Black, 1906.

Cheymey, Edward P.
Introduction to the industrial and social history of England. N.Y. Macmillan, 1907.

Cross, Wilbur I.
Development of the English novel. N.Y. Macmillan, 1899.

Curtis, Mary I.
England of song and story. Boston, Allyn, 1931.

Darton, Harvey.
Children's books in England. London, Cambridge university press, 1932.

Dickens, Charles.
David Copperfield. Il. by Gertrude Hammond. N.Y. Dodd, 1928.

Dickens, Charles.
Pickwick papers. N.Y. Dutton. (Everyman's library)

Ditchfield, P.H.
Old English customs. N.Y. New Amsterdam book company, 1896.

Edgeworth, Maria.
Castle Rackrent and the Absentee. N.Y. Routledge, 1886.

Eliot, George.
Adam Bede. Il. by Percy Tarrant. N.Y. Dodd, n.d.

Eliot, George.
Life and letters, v.1 and 2. N.Y. Doubleday, 1906.

Eliot, George.
Mill on the Floss, N.Y. Dutton. (Everyman's library)

Freemantle, Anne.
George Eliot. N.Y. Macmillan, 1933.

Gaskell, Elizabeth.
Cranford. Il. by Hugh Thomson. N.Y. Macmillan, 1903.

Hartley, Dorothy and Ellito, Margaret.
Life and work of the people of England, 18th century. Pictorial record from contemporary sources. N.Y. Putnam, 1931.

Holt, Alfred H.
From George Eliot's Silas Marner to Phyllis Bentley's Inheritance. Scholastic, 28:9. February 22, 1936.

Hubbell, Jay B.
The enjoyment of literature. N.Y. Macmillan, c1929.

Kingsley, Charles
Westward ho! Il. by E. A. Cox. N.Y. Dutton, 1923.

Matz, W.B.
Dickensian inns and taverns. N.Y. Scribner, c1922.

Peelbrook, Ernest C.
English country life and work. N.Y. Putnam, 1923.

Quennell, Marjorie and Quennell, C.H.B.
A history of everyday things in England, v.3. The rise of industrialism, 1733-1851. N.Y. Scribner, c1934.

Reade, Charles.
Put yourself in his place. Boston, Colonial press, n.d.

Rogers, Robert E.
The fine art of reading. Boston, Stratford, 1929.

Roscoe, E.S.
The English scene in the 18th century. N.Y. Putnam, 1912

Thackeray, William.
Vanity fair. Il. by Charles Crombie. N.Y. Dodd, 1924.

Traill, H.D.
Social England, v.5. N.Y. Putnam, 1896.

Trevelyan, G.M.
British history in the 19th century. N.Y. Longmans, 1922.

Trollope, Anthony.
Barchester Towers. N.Y. Dutton. (Everyman's library)

Young, A.M.
Early Victorian England, v. 1 and 2. London, Oxford university press, 1934.

Exhibit IV

SUPPLEMENTARY READING FOR UNIT 3 - THE MERCHANT OF VENICE

Adams, Joseph Quincy.
A life of William Shakespeare. Boston, Houghton, 1923.

Adams, Joseph.
Shakespearean playhouses. Boston, Houghton, c1917.

Black, Ebenezer Charlton and others.
An introduction to Shakespeare. Boston, Ginn, c1930.

Brooke, Iris.
English costume in the age of Elizabeth. London, Black, 1933.

Boas, Ralph P. and Hahn, Barbara M.
Social backgrounds of English literature. Boston, Little, c1923.

Curtis, Mary I.
England of song and story. Boston, Allyn, c1931.

Davis, William Stearns.
Life in Elizabethan days. N.Y. Harper, c1930.

Goadby, Edwin.
The England of Shakespeare. Il. London, Cassell, n.d.

Hapgood, Norman.
Why Janet should read Shakespeare. N.Y. Century, c1929.

Jameson, Anna.
Shakespeare's heroine. Il. by W. Paget. N.Y. Dutton, n.d.

Kingman, Tracy.
An authenticated contemporary portrait of Shakespere. N.Y. Rudge, c1932.

Lamb, Charles and Lamb, Mary.
Tales from Shakespeare. Il. Boston, Houghton, 1925.

Lamborn, E.A.G. and Harrison, G.B.
Shakespeare, the man and his stage. London, Oxford university press, 1923.

Lee, Sidney.
Life of William Shakespeare. Rev. ed. N.Y. Macmillan, c1916.

Lowell, James Russell.
Among my books. Boston, Fields, Osgood, 1876.

Mabie, Hamilton Wright.
William Shakespeare. Mentor, 2:1. Sept. 1, 1914.

Martin, George Madden.
A Warwickshire lad. N.Y. Appleton, c1916.

Matthews, Brander.
Development of the drama. N.Y. Scribner, c1903.

Matthews, Brander.
Shakespeare as a playwright. N.Y. Longmans, c1913.

Neilson, William Allan and Thorndike, Ashley Horace.
The facts about Shakespeare. N.Y. Macmillan, c1913.

Nicoll, Allardyce.
The English theatre. N.Y. Nelson, 1936.

Plimpton, George A.
The education of Shakespeare. London, Oxford university press, c1933.

Quennell, Marjorie and Quennell, C.H.B.
A history of everyday things in England, 1066-1799. N.Y. Scribner, n.d.

Rolfe, William J.
Shakespeare the boy. N.Y. Harper, c1896.

Shakespeare, William.
As you like it. ed. by Samuel Thurber, jr. and Louise Wetherbee. Boston, Allyn, c1922.

Shakespeare, William.
Merchant of Venice, ed. by Roger Hill and Orson Welles. Woodstock. Ill. Todd press, c1934.

Shakespeare, William.
Merchant of Venice. Il. by Sir James Linton. London, Hodder and Stoughton, n.d.

Shakespeare, William.
Merchant of Venice, ed. by William J. Rolfe. Il. N.Y. American book, c1911.

Shakespeare, William.
Midsummer night's dream, ed. by Henry Norman Hudson. Boston, Ginn, c1910.

Shakespeare, William.
Romeo and Juliet, ed. by Henry Norman Hudson. Rev. by Ebenezer Charlton Black. Boston Ginn, c1916

Shakespeare, William.
Romeo and Juliet. Motion picture ed. Produced by Metro-Goldwyn-Mayer. Il. N.Y. Random house, c1936.

Shakespeare, William.
The tempest, ed. by Henry Norman Hudson. ed. and rev. by Ebenezer Charlton Black and George Jackson Andrew. Boston, Ginn, c1909.

Shakespeare, William.
Three comedies. Decorated by James Daugherty. N.Y. Harcourt, c1929.

Shakespeare, William.
Twelfth night. ed. by Henry Norman Hudson. Boston, Ginn, c1911.

Smith, Logan Pearsall.
On reading Shakespeare. N.Y. Harcourt, c1933.

Ten Brink, Bernhard.
Five lectures on Shakespeare, translated by Julia Franklin. N.Y. Holt, n.d.

Warner, Charles Dudley.
People for whom Shakespeare wrote. Il. N.Y. Harper, c1897.

Wendell, Barrett.
William Shakespere. N.Y. Scribner, c1894.

Winter, William.
Shakespeare's England. N.Y. Macmillan, c1892.

Exhibit V

SUPPLEMENTARY READING FOR UNIT 4 - TALES OF A WAYSIDE INN

Auslander, Joseph and Hill, Frank Ernest, comps.
The winged horse anthology. N. Y. Doubleday, c1929.

Brenner, Rica.
Ten modern poets. Il. N. Y. Harcourt, c1930.

Carhart, George S. and McGhee, Paul A. comps.
Magic casements. N. Y. Macmillan, c1926.

Chaucer, Geoffrey.
Complete poetical works of Geoffrey Chaucer., ed. by John S. P. Tatlock and Percy MacKay. N.Y. Macmillan, c1912.

Clark, Thomas Curtis and Gillespie, Esther, comps.
Quotable poems. N. Y. Willett, Clark, and Colby, c1928.

Cook, Howard Willard.
Our poets of today. N.Y. Dodd, Mead, c1923.

Daly, T. A.
McAroni ballads. N. Y. Harcourt, c1919.

Daringer, Helen Fern and Eaton, Anne Thaxter, comps.
The poet's craft. Il. Yonkers on Hudson, N. Y. World book co. c1935.

De la Mare, Walter, comp.
Peacock pie. Il. N. Y. Holt, 1936.

Dickinson, Emily.
Further poems of Emily Dickinson. Boston, Little, c1929.

Drew, Elizabeth.
Discovering poetry. N. Y. Norton, c1933.

Dunbar, Paul Lawrence.
The complete poems of Paul Lawrence Dunbar. N. Y. Dodd, Mead, c1895.

Field, Eugene.
Little book of Western verse. N. Y. Scribner, c1892.

Fish, Helen Dean, comp.
The boys' book of verse. N. Y. Stokes, c1923.

Foxcroft, Frank, comp.
War verse. N. Y. Crowell, c1918.

Frost, Robert.
Collected poems. N. Y. Holt, c1930.

Frost, Robert.
North of Boston. N.Y. Holt, c1916.

Horan, Kenneth, comp.
Parnassus en route. N.Y. Macmillan, c1929.

Kilmer, Joyce.
Trees and other poems. N.Y. Doran, c1914.

Kipling, Rudyard.
Kipling's verse. N.Y. Doubleday, c1891.

Lowell, Amy.
Selected poems, ed. by John Livingston Lowes. Boston, Houghton, c1912.

Masefield, John.
Poems. N.Y. Macmillan, c1911.

Mearns, Hugh.
Creative youth. N.Y. Doubleday, c1925.

Millay, Edna St. Vincent.
The buck in the snow. N.Y. Harper, c1928.

Monroe, Harriet and Henderson, Alice C. eds.
The new poetry. N.Y. Macmillan c1928.

Morley, Christopher.
Chimney smoke. N.Y. Doubleday, c1917.

Noyes, Alfred.
Collected poems, v. 1. N.Y. Stokes, c1909.

Palgrave, Francis T. comp.
Golden treasury of songs and lyrics. Rev. and enl. ed. N.Y. Macmillan, c1908.

Poe, Edgar Allan.
Complete poetical works. N.Y. Burt, n.d.

Quiller-Couch, Arthur, ed.
Oxford book of English verse. Oxford, Eng. Clarendon press, 1924.

Riley, James Whitcomb.
Farm rhymes. Indianapolis, Bobbs-Merrill, c1883.

Rittenhouse, Jessie B., comp.
The second book of modern verse. Boston, Houghton, c1919.

Rittenhouse, Jessie B., comp.
The third book of modern verse. Boston, Houghton, c1927.

Sandburg, Carl.
Early moon. N.Y. Junior literary guild, c1930.

Sandburg, Carl.
Good morning, America. N.Y. Harcourt, c1928.

Saplings. Pittsburgh, Scholastic corporation, c1935.

Sergent, Nellie B., comp.
Younger poets. N.Y. Appleton, c1916.

Service, Robert W.
Rhymes of a Red Cross man. N.Y. Baise Hopkins, c1917.

Service, Robert W.
Rhymes of a rolling stone. N.Y. Dodd, Mead, c1917.

Stevenson, Robert Louis.
Child's garden of verse. Chicago, Rand McNally, c1919.

Tappan, Eva March, comp.
Poems and rhymes. Boston, Houghton, c1907. (Children's hour, v.9)

Teasdale, Sara.
Love songs. N.Y. Macmillan, n.d.

Wilkinson, Marguerite, comp.
New voices. N.Y. Macmillan, c1919.

Untermeyer, Louis, ed.
Modern British poetry. N.Y. Harcourt, c1925.

Van Doren, Mark, comp.
A junior anthology of world poetry. N.Y. Boni, 1929.

Wylie, Eleanor.
Angels and earthly creatures. N.Y. Knopf, c1928.

Wylie, Eleanor.
Collected poems. N.Y. Knopf, c1932.

Exhibit VI

POEMS MIMEOGRAPHED FOR THE USE OF STUDENTS IN UNIT 4

THE RAILWAY TRAIN

I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads;
And then a quarry pare

To fit its sides, and crawl between,
Complaining all the while
In horrid, hooting stanza;
Then chase itself down hill

And neigh like Boanerges;
Then, punctual as a star,
Stop--docile and omnipotent--
At its own stable door.

--Emily Dickinson

THE SNAKE

A narrow fellow in the grass
Occasionally rides;
You may have met him,--did you not?
His notice sudden is.

The grass divides as with a comb,
A spotted shaft is seen;
And then it closes at your feet
And opens further on.

He likes a boggy acre,
A floor too cool for corn.
Yet when a child, and barefoot,
I more than once, at morn,

Have passed, I thought, a whip-lash
Unbraiding in the sun,--
When, stooping to secure it,
It wrinkled, and was gone.

Several of nature's people
I know, and they know me;
I feel for them a transport
Of cordiality;

But never met this fellow,
Attended or alone,
Without a tighter breathing,
And zero at the bone.

--Emily Dickinson

"HOW THEY BROUGHT THE GOOD NEWS

FROM GHENT TO AIX"

I sprang to the stirrup, and Joris, and he;
I gallop'd, Dirck gallop'd, we gallop'd all three;
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echo'd the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we gallop'd abreast.

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place;
I turn'd in my saddle and made its girths tight
Then shorten'd each stirrup, and set the pique right,
Rebuckled the cheek-strap, chain'd slacker the bit,
Nor gallop'd less steadily Roland a whit.

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawn'd clear;
At Boom, a great yellow star came out to see;
At Duffeld, 't was morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So, Joris broke silence with, "Yet there is time!"

At Aershot, up leap'd of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray;

"HOW THEY BROUGHT THE GOOD NEWS

FROM GHENT TO AIX" (Cont.)

And his low head and crest, just one sharp ear bent back
For my voice, and the other prick'd out on his track;
And one eye's black intelligence,--ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groan'd; and cried Joris, "Stay spur!
Your Roos gallop'd bravely, the fault's not in her,
We'll remember at Aix"--for one heard the quick wheeze
Of her chest, saw the stretch'd neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shudder'd and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laugh'd a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasp'd Joris, "for Aix is in sight!

"How they'll greet us!"--and all in a moment his roan
Roll'd neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, lean'd, patted his ear,
Call'd my Roland his pet name, my horse without peer;
Clapp'd my hands, laugh'd and sang, any noise, bad or good,
Till at length into Aix Roland gallop'd and stood.

And all I remember is--friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I pour'd down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

--Robert Browning

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in the room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?"--The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one who loves his fellow-men."

The angel wrote, and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,--
And lo! Ben Adhem's name led all the rest!

--Leigh Hunt

MY LAST DUCHESS

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough

MY LAST DUCHESS (Cont.)

For calling up that spot of joy. She had
A heart--how shall I say?--too soon made glad,
Too easily impressed: she liked whate'er
She looked on, and her looks went everywhere.
Sir, 't was all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace--all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men,--good! but thanked
Somehow--I know not how--as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech--(which I have not)--to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"--and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
--E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the samesmile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

--Robert Browning

SIR PATRICK SPENS

The King sits in Dunfermline toun,
Drinking the blude-red wine;
"O whaur shall I get a skeely skipper,
To sail this gude ship of mine?"

SIR PATRICK SPENS (Cont.)

Then up an' spake an eldern knight,
Sat at the King's right knee;
"Sir Patrick Spens is the best sailor
That ever sailed the sea."

The King has written a braid letter,
And seal'd it wi' his hand,
And sent it to Sir Patrick Spens,
Was walking on the sand.

"To Noroway, to Noroway,
To Noroway o'er the faem;
The King's daughter to Noroway,
It's thou maun tak' her hame."

The first line that Sir Patrick read,
A loud laugh laughed he,
The neist line that Sir Patrick read,
The tear blindit his e'e.

"O wha is this hae dune this deed,
And tauld the King o' me,
To send us out this time o' year
To sail upon the sea?

"Be 't wind, be 't weet, be't hail, be 't sleet,
Our ship maun sail the faem,
The King's daughter to Noroway,
'Tis we maun tak' her hame."

They hoised their sails o' a Monenday morn,
Wi' a' the speed they may;
And they hae landed in Noroway
Upon the Wodensday.

They hadna been a week, a week,
In Noroway but twae,
When that the lords o' Noroway
Began aloud to say,

"Ye Scottismen spend a' our King's gowd,
And a' our Queenis fee."
"Ye lee, ye lee, ye leears loud,
Fu' loud I hear ye lee.

"For I brought as mickle o' white monie,
As gane my men and me,
And I brought a half-fou o' gude red gowd
Out owre the sea wi' me.

SIR PATRICK SPENS (Cont.)

"Mak' ready, mak' ready, my merry men a',
Our gude ship sails the morn."
"Now ever alack, my master dear,
I fear a deadly storm.

"I saw the new moon late yestreen,
Wi' the auld moon in her arm;
And if we gang to sea, Maister,
I fear we'll come to harm!"

They hadna sail'd a league, a league,
A league but barely three,
When the lift grew dark, and the wind blew loud,
And gurly grew the sea.

The ropes they brak, the top-masts lap,
It was sic a deadly storm;
And the waves cam' o'er the broken ship,
Till a' her sides were torn.

"O whaur sall I get a sailor gude
Will tak' the helm in hand,
Till I win up to the tall topmast,
And see if I can spy land?"

"O it's here am I, a sailor gude,
Will tak' the helm in hand,
Till ye win up to the tall topmast,
But I fear ye'll ne'er spy land."

He hadna gane a step, a step,
A step but barely ane,
When a bout flew out o' the gude ship's side,
And the saut sea it cam' in.

"Gae, fetch a web of the silken claith,
Anither o' the twine,
And wap them into the gude ship's side,
And leet na the sea come in."

They fetched a web o' the silken claith,
Anither o' the twine,
And they wapp'd them into that gude ship's side,
But aye the sea cam' in.

O laith, laith, were our gude Scots lords
To weet their cork-heeled shoon,
But lang or a' the play was played
They wat their hats aboune.

SIR PATRICK SPENS (Cont.)

And laith, laith were our gude Scots lords
To weet their milk-white hands,
But lang or a' the play was played
They wat their gouden bands.

O lang, lang may the ladies sit,
Wi' their fans into their hand,
Or ever they see Sir Patrick Spens
Come sailing to the land.

And lang, lang may the maidens sit,
Wi' their gowd kaims in their hair,
A' waiting for their ain dear loves,
For them they'll na'er see mair.

Half owre, half owre frae Aberdour,
'Tis fifty fathom deep,
And there lies gude Sir Patrick Spens,
Wi' the Scots lords at his feet.

--Anonymous

Exhibit VII

THIS INFORMATION, COPIED ON NOTEBOOK PAGES,

WAS GIVEN TO EACH STUDENT.

Common Forms of English Verse

˘ — = iambic	1 foot = monometer
— ˘ = trochaic	2 feet = dimeter
— ˘ ˘ = dactylic	3 feet = trimeter
˘ ˘ — = anapestic	4 feet = tetrameter
	5 feet = pentameter
˘ = unaccented syllable	— = accented syllable

"Ŏne bōy,
Grĕen pēar;
Ă feāst,
Dĕspāir."

Iambic Monometer

"Hĕr feēt/bĕneāth/hĕr pēt/tĭcoāt
Like lĭt/tle Mĭce/wĕnt ĭn/ănd oūt."

Iambic tetrameter

Free verse lacks regularly stressed and unstressed syllables, but has rhythm, imagery, and appeals to the imagination and emotions. (Psalm CXXI)

Blank verse is iambic pentameter unrhymed. (Shakespere--Robert Frost's "Mending the Wall")

A couplet consists of two consecutive rhymed lines.

A quatrain is a stanza of four interrhyming lines:

"Gather ye rose-buds while ye may: a
Old Time is still a-flying; b
And this same flower that smiles to-day a
To-morrow will be dying." b

--Robert Herrick

Exhibit VII (cont.)

A sonnet is a poem of fourteen rhyming iambic pentameter lines.

Rhyme schemes

Italian					Shaksperean
a					a
b					b
b					a
a					b
a					c
b					d
b					c
a					d
c	or	c	or	c	e
d		d		d	f
e		d		c	e
c		e		d	f
d		c		e	g
e		e		c	g

Apply these rhyme schemes to sonnets that you know, for instance: Shakespere's "Sonnets," or Elizabeth Barrett Browning's "Sonnets from the Portuguese," or Rupert Brooke's "The Soldier."

Exhibit VIII

THIS IS A COPY OF THE NOTEBOOK PAGE USED IN UNIT 4 FOR REPORTING ON POETRY READ

Name			Class	Date
Poem	Author	Book	Number of times read	What I liked (ideas or phrases)

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